MAJOR AND MINOR.

All Music that appears in the REVIEW can be had in sheet form.

Herr Anton Rubinstein is said to be engaged on a work which is to contain his thoughts on Music, Musicians, and the cultivation of Music.

Frost & Ruf, druggists at Seventh and Olive, are reaping the rewards of success; their "Pearl of Pekin" quadruple extract has reached an extraordinary sale.

Six "Sonnets of Wordsworth," accompanied by eleven illustrations from drawings by Alfred Parsons, will contribute to the interest and beauty of *Harper's Magazine* for October.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from $5 to $100.

Liszt's Hand.—It was a square large one, the knotty fingers of which told of the command of learned music. The fingers were remarkable, the first and second being square, the third and little fingers flat and broad. The second phalange of the first finger was longer than the first, denoting ambition. The second finger was full of knots, and there was a wart on the third finger of the right hand. The knuckle of the third finger was like a hinge, and the force of the little fingers on both hands was tremendous. The knuckles seemed as if made of iron. Healy, the American portrait painter in Paris, has Liszt's hands in bronze as if they were poised on the piano.

Mr. Pepper has settled down to business in New York, having renounced the operatic business and determined to devote himself to church and concert work and teaching. Mr. Pepper has been called the Sims Reeves of New York. As a church singer he is destined to take rank among the best of tenors in the city.

It is reported as certain that the government of Bavaria will prohibit any further performances at Oberammergau of the passion play. Public sentiment in Catholic Germany is quite in favor of such a suppression of a performance which has become a mere watering-place or mountain resort attraction. The whole affair is said to be in the hands of Viennese Jews, who take everything beyond a certain small salary to the players, and their greed has led to the play being given three or four times a week, not on Sunday only, as in old times.

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MAJOR AND MINOR.

Mrs. J. C. Edwards, of McLeansboro, Ills., gave a very interesting recital on the 4th ult. The principal selections were: Piano duet, H. M. S. Pinafore, Miss Carrie Wilson and Mrs. Edwards. Piano Solo, Cupid Arrow, Miss Mabel Berridge. Piano selection, First Regiment, Miss Nellie Carlin. Piano Duet, St. Louis National Guards, Misses Nellie Daily and Bessie Longworth. Piano solo, Stephanie Gavott, Miss Mabel Berridge. Piano Duet, Farfadets, Miss Edith Steele and Mrs. Edwards. Piano duet, Shooting Meteor, Misses Edith and Lena Steele. Piano solo, Charming Waltz, Miss Minnie Daniel. Piano solo, Adele Waltz, Miss Bertie Frey. Piano solo, Love's Token, Miss Lena Steele. Piano solo, Ye Merry Birds, Mrs. Annie Randall. Piano solo, The Flirt, Miss Lena Powell. Piano duet, Jolly Blacksmith Mrs. McCoy and Mrs. Edwards. Piano duet, International Airs by M. Epstein, Miss Ollie Stevers and Mrs. Edwards.

An English contemporary says:—"Not long ago a gentleman was expressing to Sir Charles Halle his difficulty in understanding how Chopin, with his feeble organism, could have produced the orchestral effects which such works as his A-flat Polonaise seem to require, and which in this respect contrast in so remarkable a manner with some of his more dreamy conceptions. 'Chopin,' said Sir Charles, 'had so wonderful a command of the *nuances* of expression that in whatever state of health he might be, the due proportion between his *pianissimo* and his *fortissimo* were so perfectly preserved that his listener experienced from the latter impressions which is sought for in vain by modern pianists who endeavor to produce from the pianoforte a volume of tone snch as it is incapable of supplying.' And not long ago when we had an opportunity of inspecting a plaster cast of Chopin's left hand—a probably unique relic in the possession of a friend—we could not but be satisfied of the truthfulness of Sir Charles' recollection. The fingers are as delicate as those of a lady, and but for the undoubted authenticity of the relic we should unhesitatingly have supposed it to be the model of a feminine, rather than a masculine, hand. Both the *Nocturne* and the *Ballade* contain the delicately beautiful passages which one could conceive such a hand only could adapt itself to."

A Grand Recital was given by the pupils of Miss Carrie Vollmar, assisted by Miss Julia Vollmar, soprano, Miss Olla Barnett, contralto, Mr. H. H. Jacoby, tenor, and the Mendelssohn Musical Society.

The following programme was rendered: 1. Il Trovatore, *Verdi*, (for two pianos) Carrie Vollmar and Clara Hufnagel. 2. Norma, *Arranged by Jean Paul*, Nellie Naumann and Bertha Shaefer. 3. Rigoletto, *Arranged by Sidus*, Carrie Moehrle. 4. Daisies on the Meadows, *Jean Paul*, Hattie Pockels and Minnie Bieger. 5. The Millwheel, *Sidney Smith*, Nettie Buechel. 6. Sonata in D. Opus 33, No. 2, *Diabelli*, Mary and Ida Lang. 7. The Adieu—Vocal duet, *Donizetti*, Julia Vollmar and H. H. Jacoby. 8. "Martha," *Flotow*, Susie Fehl. 9 Rose Marie, *Fowler*, (two pianos and eight hands), Rose Doyle, Agnes Pockles, Rose Gockel and Julia Naumann. 10. The Belle of the Village, *P. Bonillon*, (Overture), Mendelssohn Musical Society. 11. Lucrezia Borgia, *Donizetti*, (two pianos and four hands), Carrie Vollmar and Mamie Collet. 12. La Rameaux, *Faure*, Eleonora Schmid. 13. Love's Proving—vocal solo, *Lochr*, Julia Vollmar. 14. Zeta Phi, *Hitchcock*, Annie and Lilie Mauerbof. 15. May Breezes, *Gustav. Lange*, Tillie Charbulak. 16. "Holy Mother Guide His Footsteps," *Wallace*, (vocal duet), Misses Julia Vollmar and Olla Barnett. 17. Huzza Hurrah, *Wollenhaupt*, Annie and Tillie Doerr. 18. Valse Brilliante, *Weber Liszt*, Clara Hufnagel. 19. The Storm, *Kunkel*, Amanda and Nora Schmidt. 20. Medley Overture, *E. Boetter*, Mendelssohn Musical Society. 21. Imperial Waltz, *Fowler*, (two pianos and eight hands), Mamie Collet, Eleonora Schmid, Henry Smith and Lottie Vollmar.

The programme was a credit to Miss Carrie Vollmar, the pupils doing exceptionally good work. The little Misses Amanda and Nora Schmidt, who played the Alpine Storm duet, are but 12 and 14 years of age respectfully. Miss Julia Vollmar was accorded a hearty reception by the audience and acquitted herself in admirable style. She was the favorite of the evening. The T. Bahnsen piano used was noticeable for its grand tone and singing quality and did not a little towards the success of the concert.

SOMETHING NICE.

A case of strictly pure bourbon whiskey, the celebrated "Club House" brand, made after the formula of M. Shaughnessy & Co., in Nelson County, Ky.; sold in cases of 12 twelve full measure quarts, only $10.50 per case, at the St. Louis office of M. Shaughnessy & Co, 402 N. Main Str. Recommended by the most eminent physicians.

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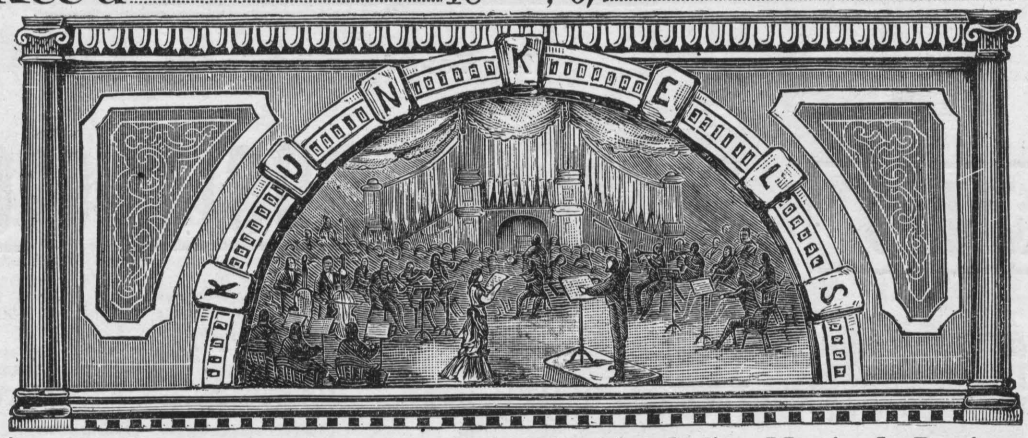
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EXPOSITION PROGRAMME.

October 1—Royal Arcanum.
October 2—Catholic orphans.
October 3—German singing societies.
October 4—Travelers' Protective Association.
October 6—Public Schools.
October 7—Veiled Prophets' ball.
October 9—Ladies' Choral Societies.
October 10—Sunday-school chorus.
October 11—American Fraternal Circle.
October 13—St. Louis Turnverein.
October 14—American Legion of Honor.
October 15—Episcopal Sunday-school children.
October 16—South St. Louis Turnverein,
October 17—P. S. Gilmore's night.
October 18—Veiled exhibitors.

FRANK TAFT.

Mr. Frank Taft, one of America's greatest organists, who is to play at the Pilgrim church is comparatively speaking, a young man, having been born in East Bloomfield, in the western part of New York on March 22, 1861. He has filled engagements in Chicago and New York with the highest credit. A more eclectic artist cannot be found; he is brimful of enthusiasm, of vivid fancy and fertile imagination and lends a characteristic charm to everything he touches, from the simple choral of the church to what are called display pieces. He is a fine pedalist. Mr. Taft has shown no inconsiderable talent as a composer, and has arranged some effective organ pieces from classical orchestral scores. The press of the country has spoken of him in terms of high praise.

ST. LOUIS CHORAL SYMPHONY SOCIETY.

The St. Louis Choral Symphony Society has issued the following circular: "We again call the attention of our friends and subscribers to the consolidation of the St. Louis Choral Society, St. Louis Musical Union and Joseph Otten Symphony Orchestra, resulting in the formation of the "St. Louis Choral Symphony Society." The terms of subscription for the season 1890-91 are as follows: Choral series, four choral concerts in Music Hall, two season seats $8.00. Symphony series, five orchestral concerts in Entertainment Hall, two season seats $3.00. Subscriptions to both choral and symphony series, two season seats $15.00.

Nine concerts—four choral and five symphony will be given on or about the following dates:

Tuesday, November 18, 1890, Choral Concert—Rheinberger's "Christoforus," and Miscellaneous Numbers. Thursday, December 4, 1890, Symphony Concert. Tuesday, December 30, 1890, Choral Concert—"The Messiah." Thursday, January 15, 1891, Symphony Concert. Thursday, February 12, 1891, Symphony Concert. Tuesday, March 3, 1891, Choral Concert—"Verdi's Requiem," Thursday, March 19, 1891, Symphony Concert. Tuesday, April 16, 1891, Symphony Concert. Tuesday, May 12, 1891, Choral Concert—Miscellaneous Numbers.

The programmes of the Symphony Concerts will be announced about one week in advance.

The Committee earnestly requests prompt subscriptions in order that it may be enabled to make engagemens for soloists sufficiently in advance to secure the best talent at its disposal.

Subscribers will be duly notified in advance of the selection of season seats.

The executive committee is composed of Richard Perry, A. W. Douglas, Henry S. Potter, Otto Bollman, R. D. Kohn, S. L. Biggers, Hugh McKittrick, Jr., Hugh McKittrick, Jr., Treasurer, 8th and Washington Av., Arthr T. Grindon, Librarian, J. E. Ashcroft, Secretary, 502 Chamber of Commerce. Robert S. Brookings is president and Joseph Otten, conductor.

Among the soloists engaged are Mrs. Moore-Lawson, soprano, and Arthur Beresford, basso—both for the Messiah. It is very likely that Miss Mary Howe will be the soloist at the first Symphony Concert, and Miss Maude Powell at the second. Miss Aus der Ohe will probably also be heard.

The work of the director, Mr. Joseph Otten, to place the society upon its present footing can scarcely be recompensed. Success is no longer a vainly sought goal. It is a reality past doubt. Last year Mr. Otten was a personal looser to a considerable extent, but he has looked forward to the public's proper appreciation of the best in music and his hopes have been realized. A man who works with heart and soul in the furtherance of a worthy object and rises superior to every barrier deserves, to say the least, credit. That's about all Mr. Otten has received up to the present, and its time the harvest approached. St. Louis is waking up somewhat to its needs—and is backing up the St. Louis Choral Symphony Society in a satisfactory way.

CITY NOTES.

Miss L. F. Miner has returned from Colorado.

Lefebre's pleasant face beams upon us again.

Anderson has made a great hit at the Exposition.

Louis Conrath has written a very fine piano duet.

Arthur D. Weld has returned from his Eastern trip.

Who can fill the Exposition night after night? **Gilmore.**

Mrs. K. J. Brainard has returned from Davenport, Iowa.

Stengler, of Gilmore's band, formerly resided in St. Louis.

Nearly all the familiar faces in Gilmore's band have returned.

O. F. Mohr receives pupils in piano and violin, at 615 South 4th street.

August Rosen has been reengaged organist of the Third Congregational.

"Visions of St. John," a cantata, will be given at St. George's church.

The Ideal Banjo Club, directed by H. J. Isbell, was heard at the Exposition.

Dr. Engelbert Voerster's new polka for cornet was played at the Exposition.

Geo. Jarvis has come back from London rich in surprises for his services of song.

Roffayolo is one of the charms of the band. When he plays, attention reigns supreme.

H. M. Stanley, the great explorer, will give one lecture at Exposition Music Hall, Dec. 23rd.

Geo. H. Hutchinson, of 3136 Chesnut Street, has a very large and successful class under way.

Mozart's Requiem will be given in the latter part of November at the Church of the Messiah.

George F. Townley, the tenor, sang in a concert at St. Charles and met with splendid success.

D. J. MacDonald, organist of the Union M. E. Church, has renewed his contract for next year.

Miss L. Wray-Garey played at the reception given to Dr. Hill at the Cook Ave. Methodist Church.

Miss B. Mahan spent a pleasant vacation at Woodland, on a farm. She is back and taking up her classes.

Mrs. Nellie Haynes-Barnett, of the Grand Ave. Presbyterian Church, has had three offers for next year.

Paul Mori has removed from 1016 Lynch street to 2319 S. 12th. He is organist of the Eden Methodist church.

J. A. Robinson does not forget his friends; he is at present taken up with caring for one who met with an accident.

Messrs. Charles Kunkel and E. R. Kroeger are looking down from the walls in the Art Gallery at the Exposition.

August Wm. Hoffmann has returned from New York and opened a music studio at Emile Building, 904 Olive street.

Miss Jessie Foster, the prima donna soprano, ended a very prosperous season having engagements that kept her busy.

Mrs. Lucy B. Ralston has returned from her summer trip. She spent a delightful time on the Old Lewis Home Place, Glascon, Mo.

Schultze, the Saxophone player, is Gilmore's right bower He is a popular and sociable member, and a musician of the highest order.

E. Benedict, formerly E. M. Bowman's assistant here, has been in Europe the past two years. It is said he will return to this city.

Miss Agnes Gray, the well-known violinist, of 1408 Park Ave, is a very popular teacher and always in demand. She is a concert favorite.

A. Shattinger, 10 South Broadway, has lately remodeled his piano rooms, so that now they are among the handsomest in the country. All his friends and patrons are cordially invited to inspect them. Mr. Shattinger's display at the Exposition is the acme of perfection.

Otto Anschutz officiated as judge of a band contest at Alton, Ill. Of the five bands contesting, the Edwardsville carried off the honors.

Those acquainted with Wagner's Fire Charm music will notice the similarity of melody between it and Annie Rooney. The rythm is different.

Mrs. Lina A. Roebbelin, the well known pianist has been spending a few weeks with her parents, Mr. and Mrs. P. G. Anton. Miss Anton is located in New York.

Miss Mamie Nothhelfer, of 1806 Oregon Ave., although busy with pupils, succeeds in doing some good practicing for herself. She is a thorough teacher.

Signor G. Parisi, after his great success last April in Belleville has been again engaged by the Philharmonic Society there to play at its first concert in October.

Mr. Humphreys, the tenor, is moving to the front. Unassuming, and with a most pleasing voice, two most excellent qualities in singers, he will make his mark.

Bollman Bros. sold sixteen Steinway pianos to the Monticello Seminary at Godfrey, Ills. The sales of this enterprising firm during September were enormous.

Miss Maggie Hennagan received a severe fall, due to a misstep while entering a room; her face fared badly but she has fortunately recovered and resumed classes.

August Halter opened a Kilgen organ at Eden M. E. church 19th and Warren street. Mr. Halter displays an organ in a masterly manner and is quite in demand.

E. R. Kroeger met what might have proved a serious accident. While out one dark night, he walked right into a coal cellar opening, but escaped with a thumb sprain.

Ludwig W. Hoffmann, violincellist, lately from Europe, made a very successful appearance at the Exposition with Gilmore's Band. He is a brother of Aug. Wm. Hoffmann.

Clara Robusky, who was married at Dr. Eberhardt's Church, is a pupil of Mrs. Louie Peebles. Mrs. Peebles and Messrs. Ed. Dierkes and C. Humphrey sang at the service.

A Rehearsal for the first Choral concert will be held at Pickwick Hall on the 2d inst. Singers wishing to join the chorus may apply to the director Mr. Joseph Otten, 2341 Olive street.

Miss Adelaide Kalkman has returned from New York, where she pursued her musical studies during vacation, and has resumed her place in the choir of the Church of the Messiah.

The Union M. E. Church went one fine Sunday without any service of song, all on account of an organist—or rather the want of one. It is said some people were greatly out of countenance about it.

H. Waldauer and wife leave Bremen on the 8th inst., for home. They have visited all the principal cities of Europe, witnessing the Passion Play at Oberammergau, which they declared well worth the journey.

If there is anything Mrs. Nellie Haynes-Barnett knows something about, it is the proper nursing of a baby. She has the sweetest little cherub in the city—six months old. The worry is over and Richard—no, George—is himself again.

Henry Groffman played the character of Blowhard, in the drama "Slasher and Crasher," given at the Good Samaritan Bazaar. Mr. Groffman has made an enviable reputation as an actor. In the cast were Messrs. Caroline and Shoemeier and Misses Alphonse and Gregory.

H. J. Isbell, teacher of the banjo, at 2224 Chesnut Stre et is one of the most successful teachers in the city. He is leader of the Ideal Banjo Club, and manufacturer of the Artist Banjo. Mr. Isbell numbers some of the most prominent people amongst his patrons.

The Board of Examiners of American compositions is composed of Messrs. E. R. Kroeger, E. F. McDowell, Jarvis and Rosewald. Mr. Kroeger was elected despite the fact that he attended none of the business meetings. Three of Mr. Kroeger's chamber works will be played at Detroit this season.

The "Richard Wagner Verein" will take up the study of "Parsifal" and "Tristan and Isolde" during the coming winter. Messrs. Hammerstein, as Pianist, and Seidenadel, as Lecturer, are hard at work preparing these colossal works. The Society will meet every second Wednesday evening, in Bollman Bros. Co.'s Hall.

Wm. Robyn, though sixty-seven years old, looks like the hale man of fifty. He was the first musician to arrive in St. Louis, Balmer was the next, and together they gave concerts for charitable purposes. Mr. Robyn looks with pride to the progress St Louis has made in music and considers very few cities ahead of it in that respect.

G. A. Kissel entertained a few friends at his residence, 1106 Autumn street. Among the party were: Messrs. Lefebre and Anderson of Gilmore's band, and Messrs. Sellinger, Macdonald and Doerr. A double quartette sang selections and Lefebre and Anderson rendered some charming solos. A jolly good time was indulged in up to a late hour.

The demand for the Bush & Gerts piano is not only continuing active as ever, but is actually on the constant increase. The popularity acquired by this excellent instrument is in every way well earned It is a well made and lasting piano and its tone, quality as well as its touch is satisfying alike to the artist and amateur. The agent is H. Elsner, 1103 Chouteau Ave, who has always a fine assortment on hand.

CITY NOTES.

Miss Marion Ralston, daughter of Mrs. Lucy B. Ralston of 3431 Lucas Ave., gave a piano recital recently at Mexico, Mo., for the benefit of the Home of the Aged. It proved an artistic success and the local press is high in its praises of the talented young pianist. Among her numbers were Aria, *Bach-Lavinac*; Pastoral (From E minor, Sonate), *Scarlotti*; Rigadon, *Raff;* Sonate, Opus 2, No. 4, *Beethoven*; Allegro con brio, Adagio, Scherzo and Trio, Allegro Assai; Romanzo, *Marion Ralston*; Spring Song, *Henselt*; B♭ Impromptu, *Schubert*; E♭ maj. Nocturne, *Chopin*; and Gavotte, *Rameau.* Miss Ralston, who is but 14 years of age, will go to Europe in a year or so, to further her studies, and a brilliant future awaits her.

The choir of the 2nd Presbyterian Church—Mrs. Cunningham, Soprano; Mrs. Bollman, Alto; Messrs. Dierkes, Tenor, Cunningham, Bass, and Mr. Hammerstein, Organist—have resumed their positions, after a month's vacation,

A musical was given at the residence of Mr. J. M. Battle, 2831 Lucas Ave. All the prominent soloists of Gilmore's band, Signor Parisi, our violin soloist, and Epstein Brothers were present. Every soloist was enthusiastically encored.

C. H. Johnson has resumed his duties at Pilgrim Church and will begin the chorus choir. While away, he secured the services of the best organists for a series of organ recitals to be given at Pilgrim church. The first two recitals will be presided over by Frank Taft, of New York. Mr. Taft has a high reputation and is well-known East.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

E. R. Kroeger, after a long journey through the United States, is back and at work. He is well pleased with the impressions made upon him by the different musical organizations with which he came in contact. He speaks very highly of the Detroit Mendelssohn Quintet club which we will have the pleasure of hearing in St. Louis this season.

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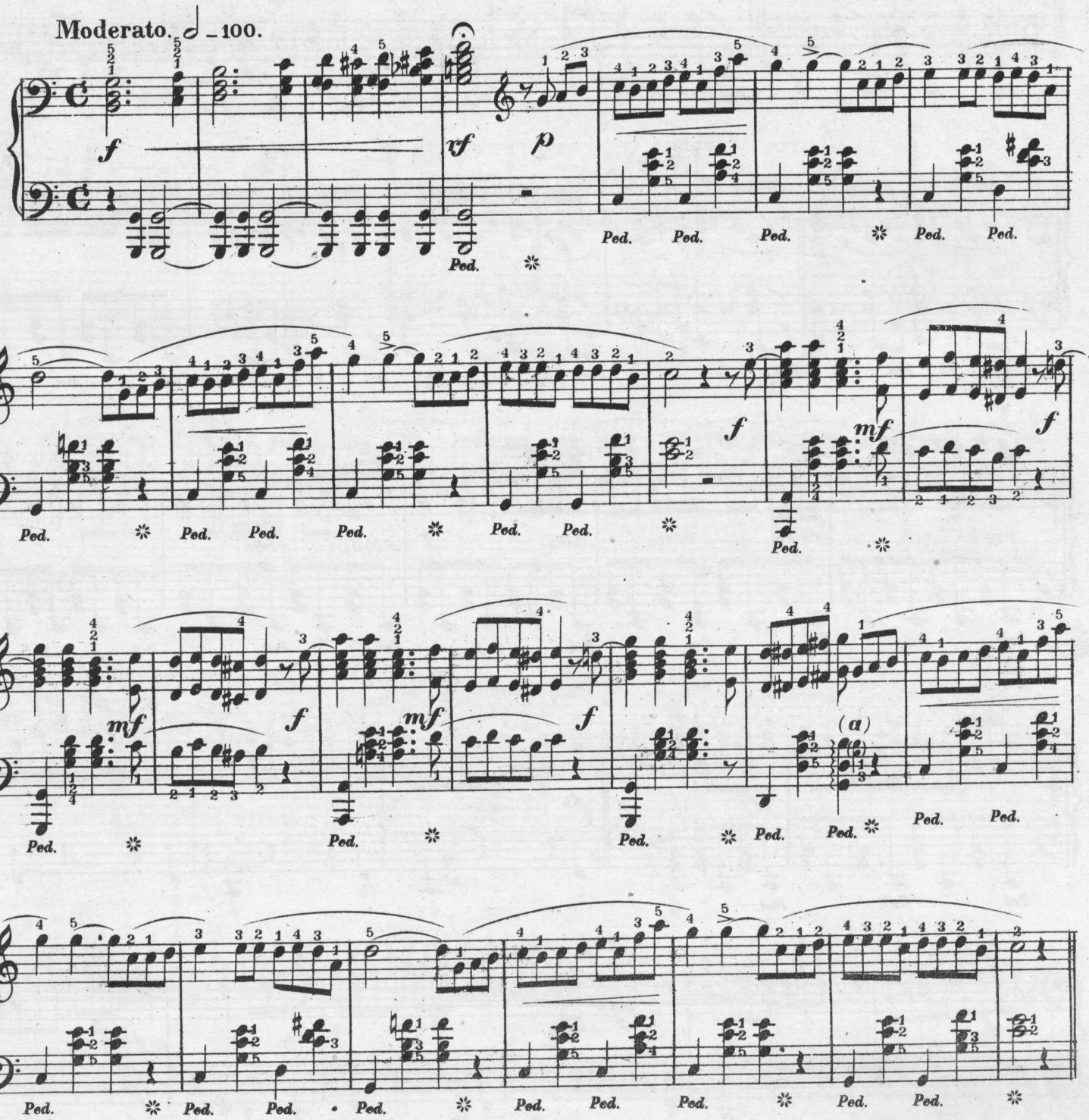
Sample case will be sent on trial if not found satisfactory it can be returned and money will be refunded.

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

Synopsis: Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads off with his favorite song "I'm a happy little Nig" which is responded to by all the darkies in a grand "Halleluiah." Then follow the irresistible "Break down" and Banjo solo while the dusky queens are up and tripping light fantastic steps to the pride of their enraptured swains— The enthusiasm is catching and all join in a grand wind up.

Charles Kunkel.



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(a) *The small notes are for small hands.*

Halle-lu-jah Halle-lu-jah Oh Glo - ri - a Halle - lu - jah Halle - lu - jah Oh Glo - ri - a

p *f* *f* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

mf

cres. *cres - - cen - do.* *f* *sempre cres.*

Banjo Solo.

fff *f* *p* *mf*

1st time *mf*
2nd time *f*

1. 2.

f

Ped.

ff

mf

rf p rf p rf p

rf p rf p rf p

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f mf f mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f mf f mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Halle-
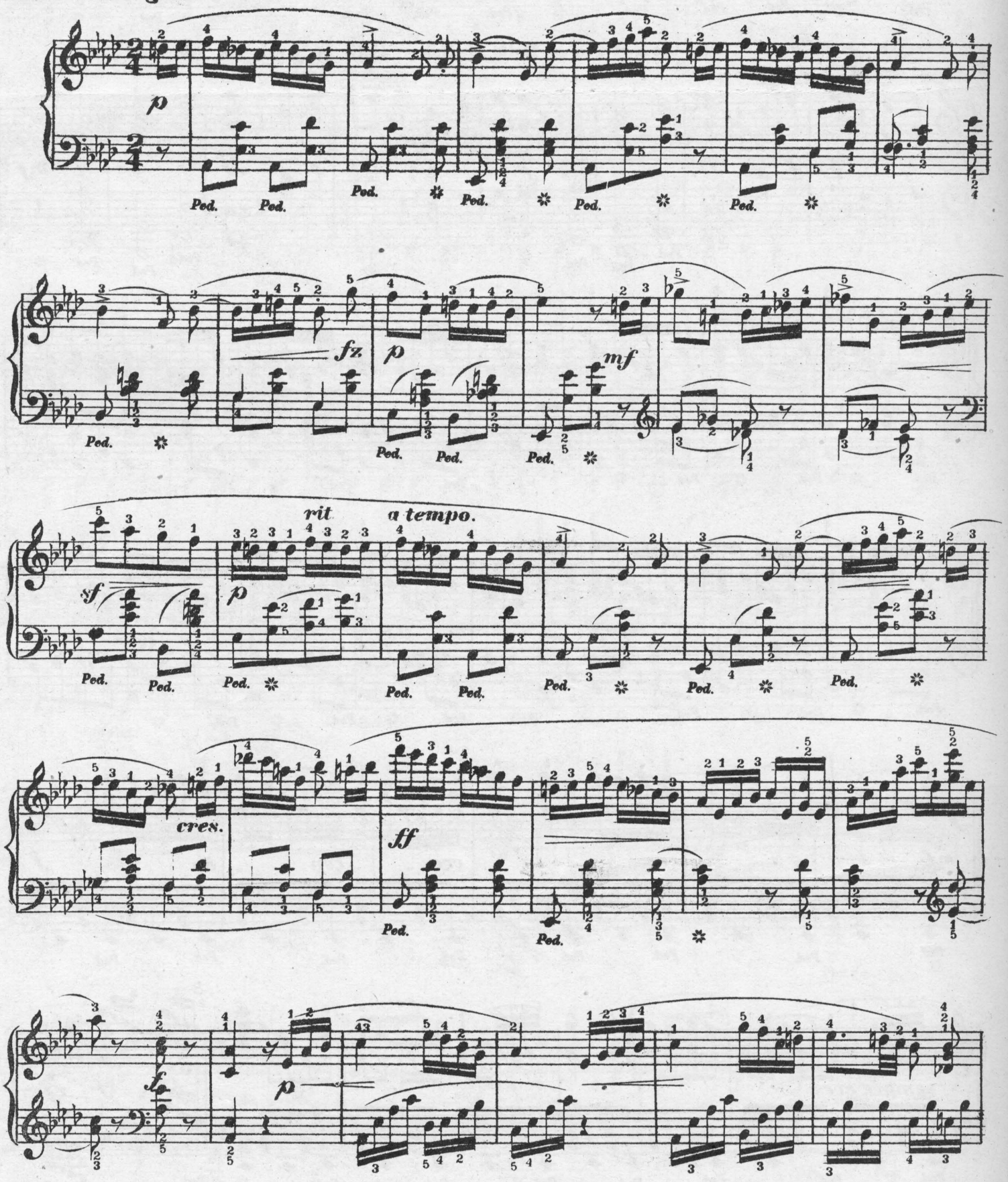
lu-jah Halle-lu-jah Oh, Glo-ri-a Halle-lu-jah Halle-lu-jah Oh Glo-ri-a

b. The small Cs in ( ) may be omitted by small hands.

RONDO AMABILE.

G. Merkel Op. 154. Nº 1.

Allegretto. ♩= 104.



Copyright_ Kunkel Bros. 1890.

cres.

ff

cres.

f

sf

sf

p

pp

cres.

rit.

fz

a tempo.

cres.

cres.

ff

dim.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cantando.

pp

cres.

p

sf

sf

cres.

Ped. Ped. Ped.

Ped.

a tempo.

rit.

fz.

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

fz.

Ped. Ped. Ped. Ped.

p

sf

rit.

p

Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

cres.

Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped.

p

dim.

p

Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped.

f

f

Ped. Ped. Ped.

ff

Ped. Ped.

sf *ff*

AUTUMN'S LAMENT.

(HERBSTKLAGE.)
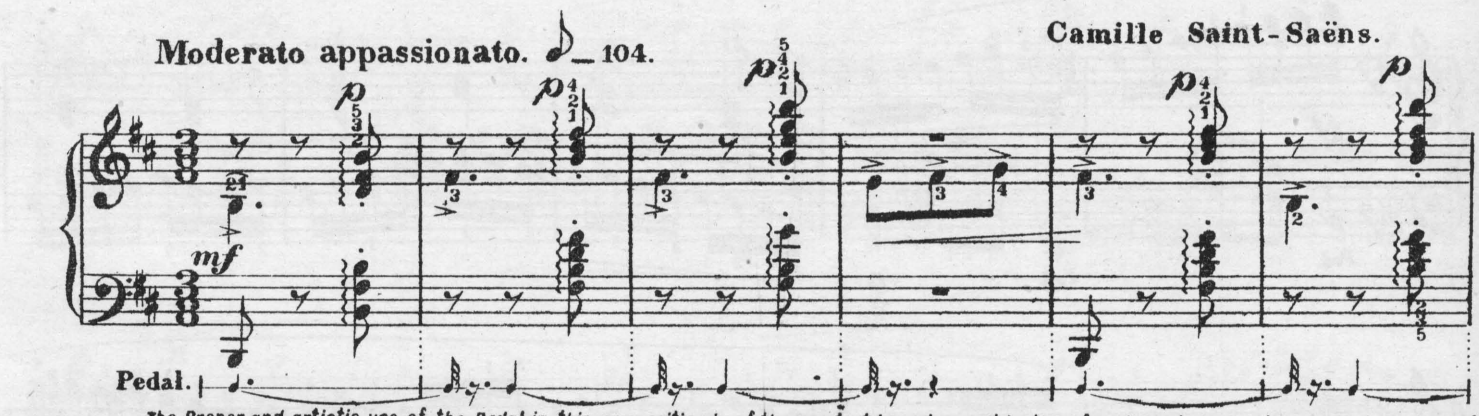
Meditation.

The trees are shorn by Autumn wind
What matters it to me—
In passing days but dreams I find
All joys have ceased to be.
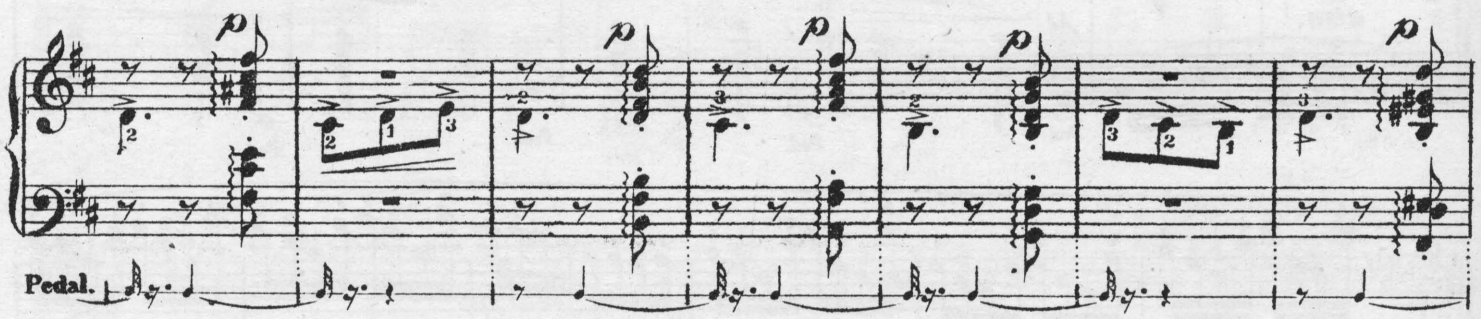
Der Wind entlaubt die Bäume—
Mir ist es einerlei—
Die Tage werden Träume
Die Freuden sind vorbei.
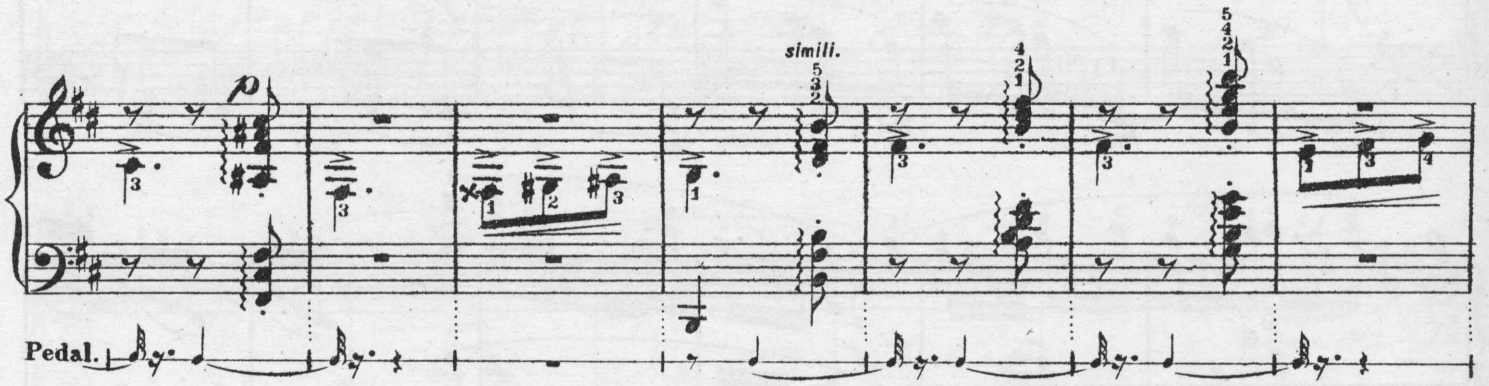
Lingg.
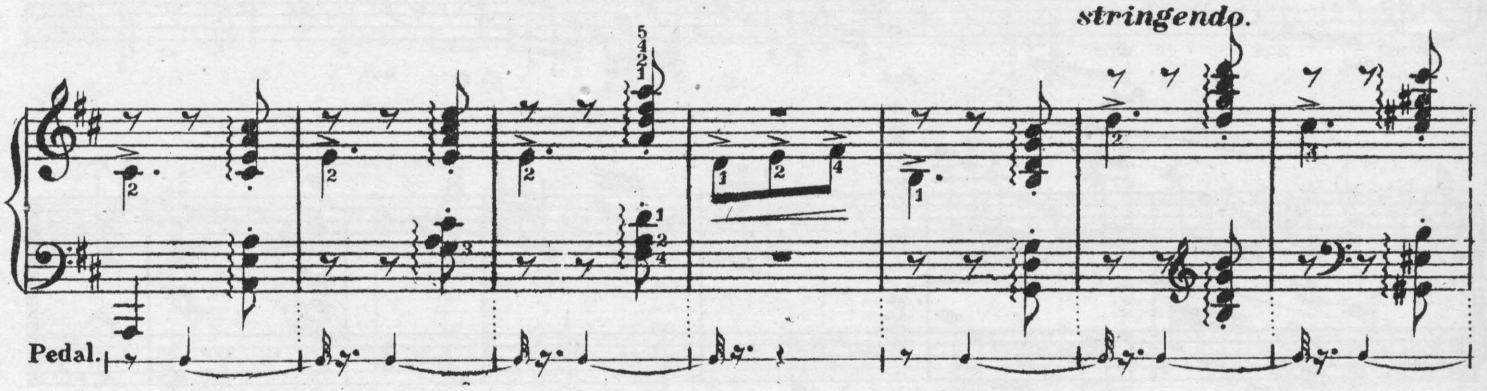
Camille Saint-Saëns.



The Proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual Ped. and ✲ as to where it should be used and released.







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8

rall.

cres.

Pedal.

più cres. e

Pedal.

stringendo.

Pedal.

accel.

f

Pedal.

rit. e dim.

Pedal.

quasi trillo.

pp

mf

ff

p

Pedal.

or thus.

Pedal.

Pedal.

Pedal.

Pedal.

Pedal.

stringendo.

rall.

Pedal.

r. h.

Pedal.

p

mf

mf

Pedal.

mf

pp
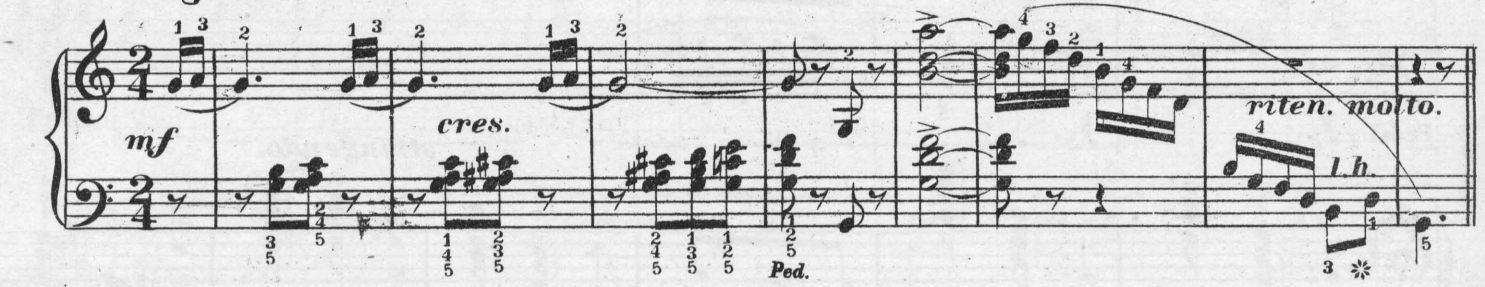
Pedal.

PLAYFULNESS.
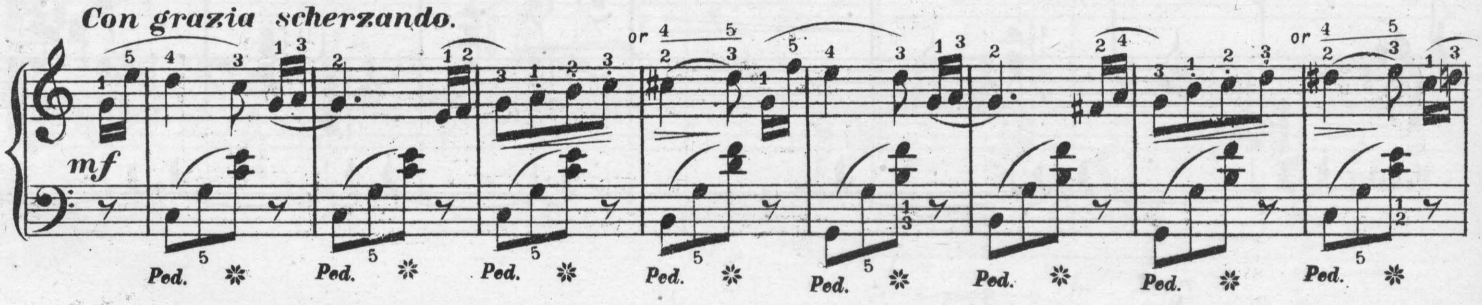
SCHELMEREI.
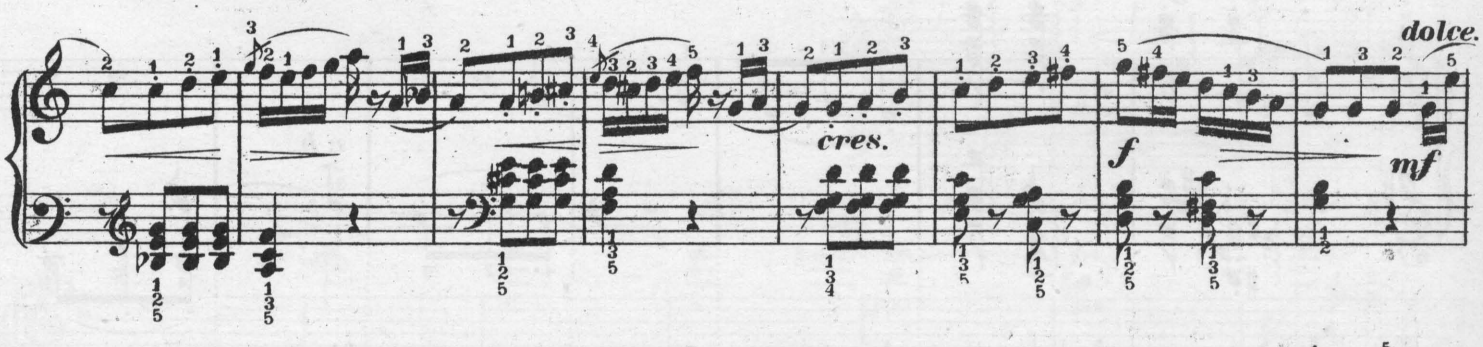
Allegretto. ♩ = 108.

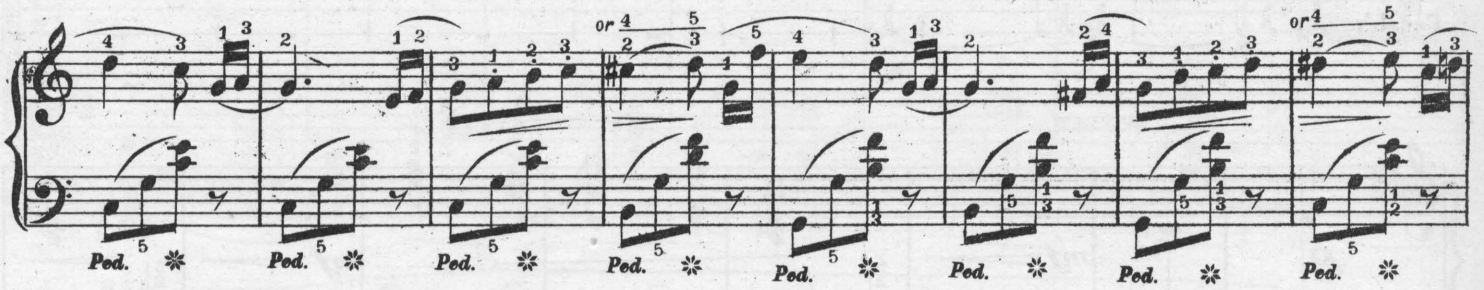
Gustav Lange Op. 292. No 1.
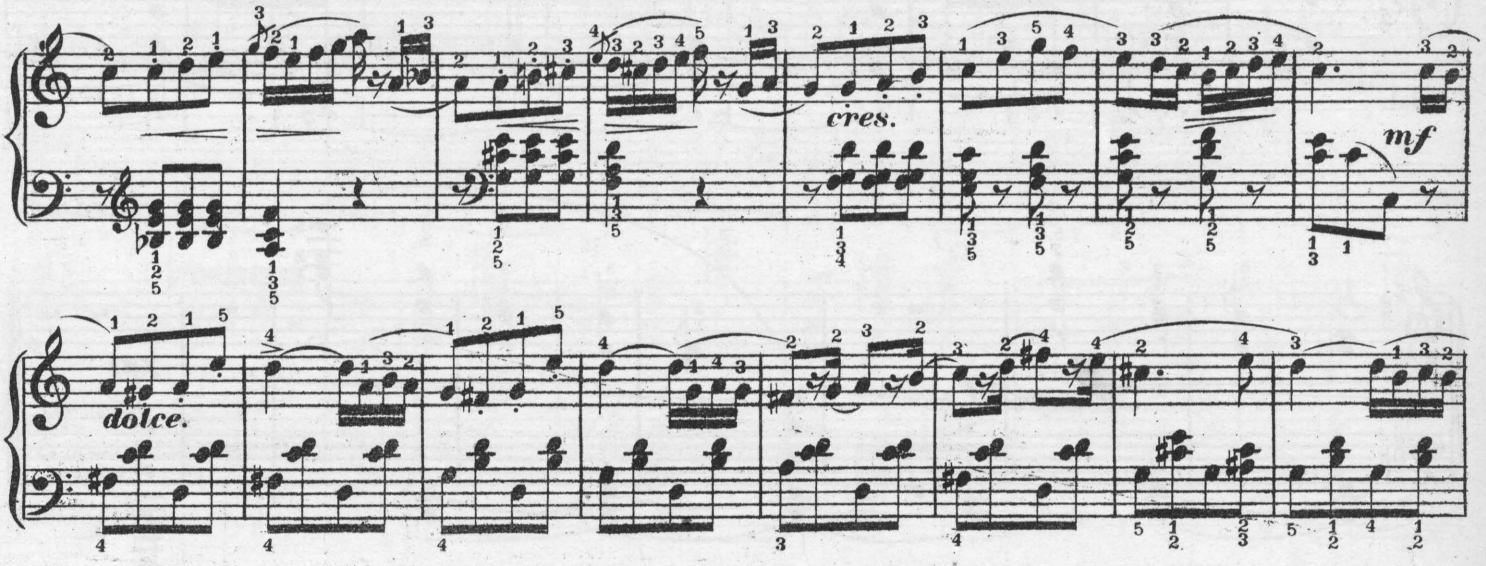


Con grazia scherzando.









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cres. sempre.

Ped.

or

p

cres.

mf

f

cres. con fuoco.

ff

FOND HEARTS MUST PART.

WENN SICH ZWEI HERZEN SCHEIDEN.

Andante tranquillo. ♩ = 80.

Gustav Lange. Op. 277.

Sehr ruhig und ausdrucksvoll.

mf *cres.* *a tempo.* *rit. poco.* *più f* *cres.*

cres. *f* *dolce.* *mf*

più f *f* *mf*

Ped. ✲

Copyright — Kunkel Bros. 1890.

rit:poco.

cres.

f

mf

a tempo.

cres.

rit. poco. più *f*

cres.

f

espress.

mf

p

riten. poco.

rall.

f smorz.

pp

Ped.

LES FIFRES DE LA GARDE.

THE FIFERS OF THE GUARD.

2me Polka Militaire.

J. Ascher.

Allegretto. ♩ = 132.
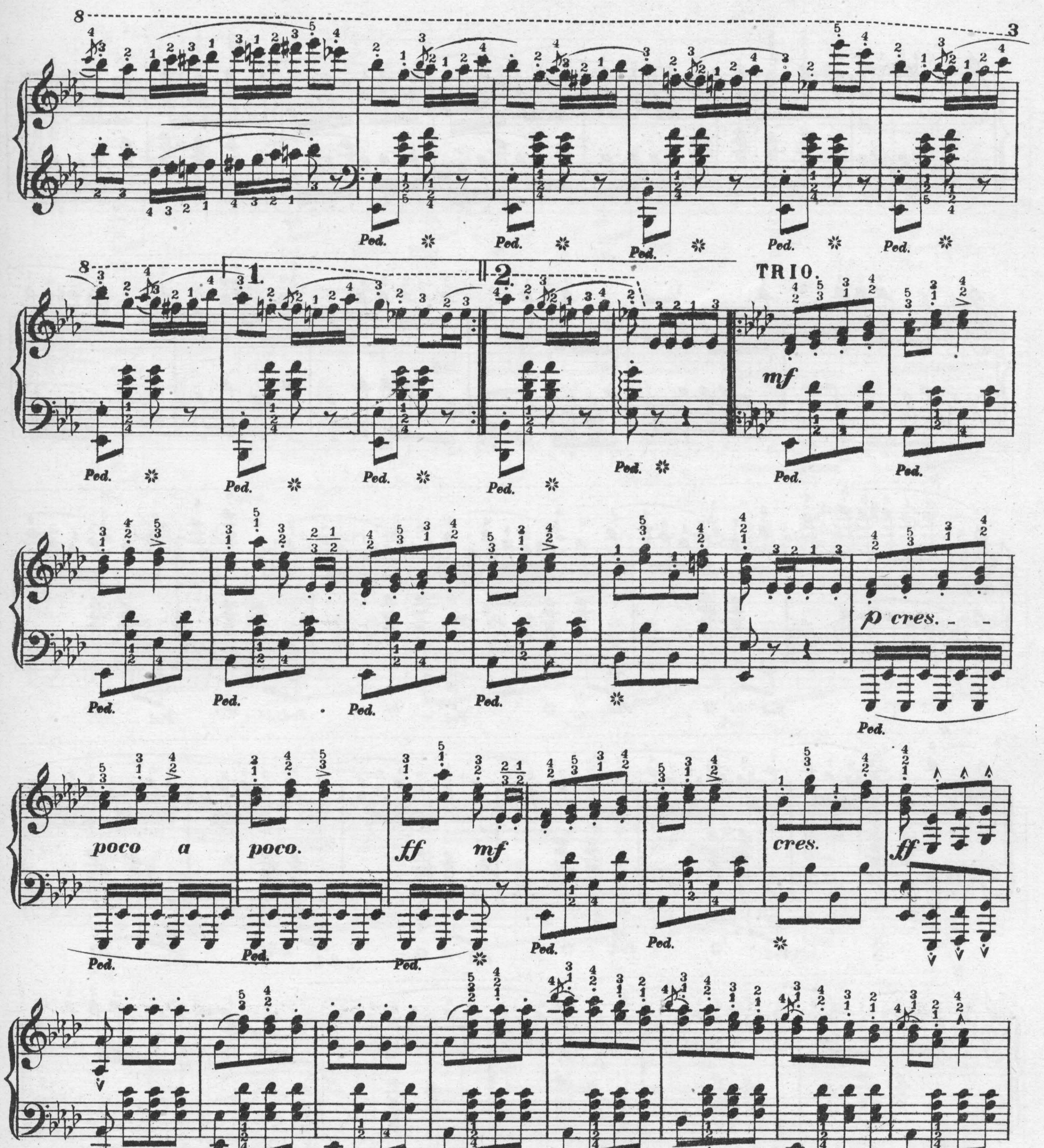
ff

p

fz

Ped. ✲

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8
Ped.
1.
2.
TRIO.
mf
p cres.
poco a poco.
ff
mf
cres.
ff

8

8

Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. fz. Ped.

8

Ped. Ped.

cres.

cen - - - do.

ff

f

1.

2.

f

ff

p

fff

ZAMPA.

(HEROLD.)

OVERTURE.

CLAUDE MELNOTTE.

SECONDO.

Allegro vivace ed impetuoso. (104 = ♩ to a minute.) M.M.

ff

pp

cres:

ff

Andante.

pp Count aloud as a guide for the Treble.

Entered according to Act of Congress A.D. 1885 by Kunkel Bros: in the Office of the Librarian of Congress at Washington.

ZAMPA.

(HEROLD.)

OVERTURE.

CLAUDE MELNOTTE.

PRIMO.

Allegro vivace ed impetuoso. M.M. (104 = c to a minute.)

8a

ff

Ped. * Ped.

pp

cres:

ff

Ped. * Ped. * Ped. *

Andante.

great care should be given to the cres: e dim: in this trem:

un poco più moto. (96 ♩ to a minute.)

8a

ff 1 ff 1 ff 1 p Secondo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cres:

sempre cres: ff

8a

dim: p cres: ff

8a

dim: p pp un poco più moto. (96 ♩ to a minute.)

pp pp pp

p

gradually faster.

cres:

f poco a poco

Ped. *

accel:

dim:

p

Ped. *

8a

8a

gradually faster.

8a

5 6 *f poco a poco* *accel:* *dim:*

Ped. * Ped. *

8a

p

animato.

cres - - - - - - cen - -

- - - - - - do sem - - - pre

f

cres:

ff All.o vivace

assai. (116 ♩ to a minute.)

rf rf rf rf

8a

animato.

cres - - - - cen - - - - do

sem - - - - pre

f

Ped. *

8a

f *cres:*

Ped. * Ped. * Ped. *

8a

All.o vivace assai.

ff

Ped. * Ped. * Ped. 116 ♩ to a minute. * Ped.

8a

rf *rf* *rf* *rf*

* Ped.

ff rf

rf rf rf ff

ffz ffz

ff marcato.

rf rf rf rf

Piu lento.

p

cres:

dim:

Cantabile.

p

Piu lento.

Tempo I°

p *pp* *pp* *cres:* *pp*

8a

Tempo I°

p

pp

pp

8a

pp

* If too difficult, the grace note can be omitted in this, and all similar passages.

pp

cres:

pp

ff

fz

con fuoco.

ff

ff

fz

ff

cres:

pp

cres:

ff

fz

con fuoco.

ff

ff

ff

p

cres:

f

ff

fz

ff

fz

poco a poco cres:

cres.

8a

brilliant.

p

Ped. * Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. * Ped. *

8a

f *f* *ff*

Ped. * Ped. * Ped. * Ped. * Ped. *

8a

ff *ff*

Ped. * Ped. * Ped. * Ped. * Ped. *

8a

ff
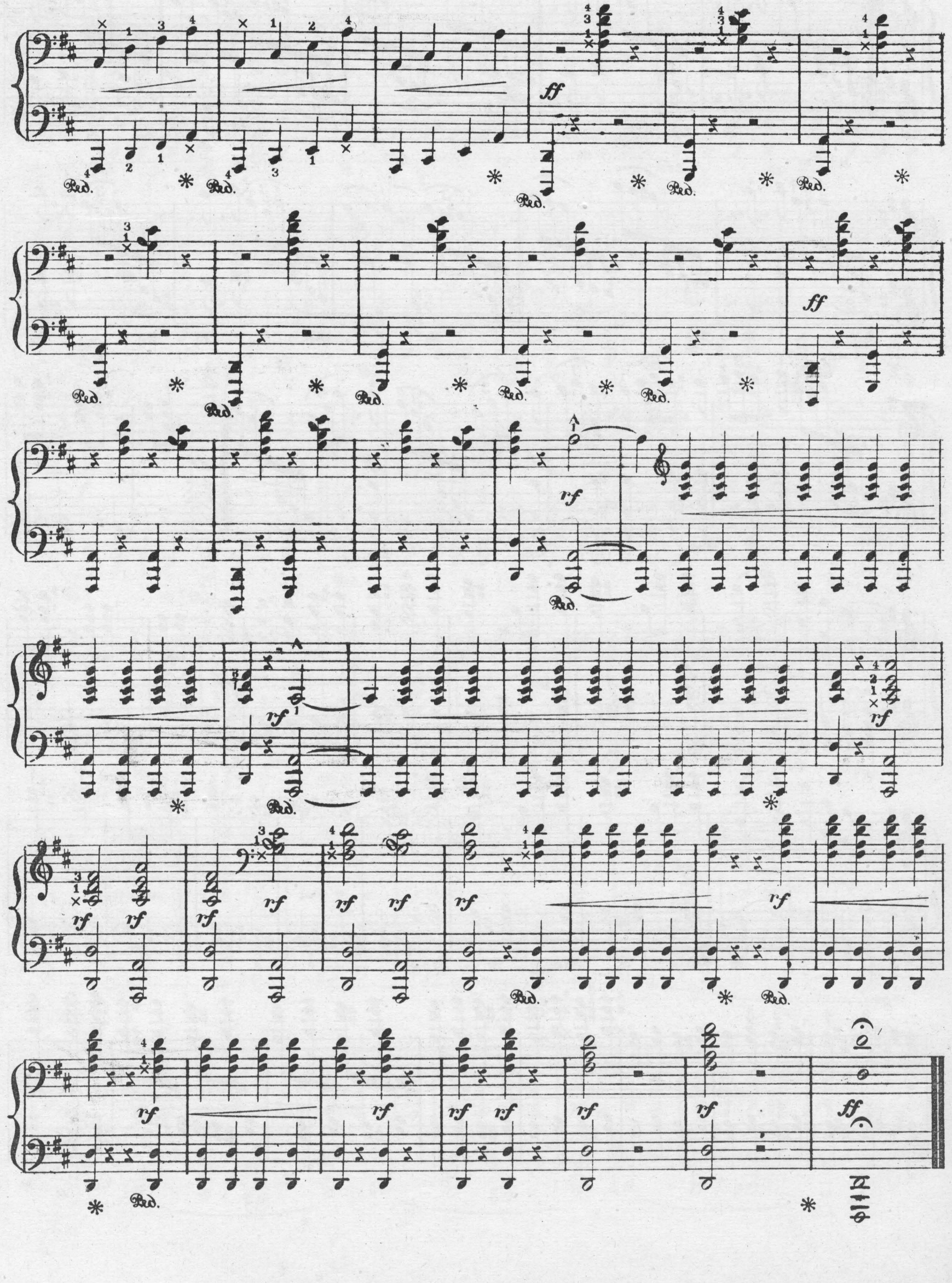
Ped. * Ped. * Ped. * Ped. *

8a

ff *rf* *rf* *rf*

Ped. *

SECONDO.
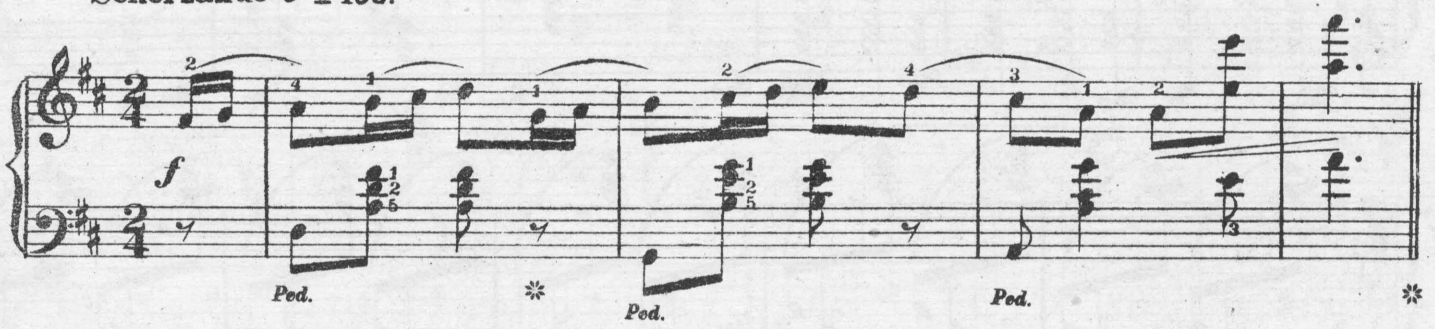


TOO YOUNG FOR LOVE.

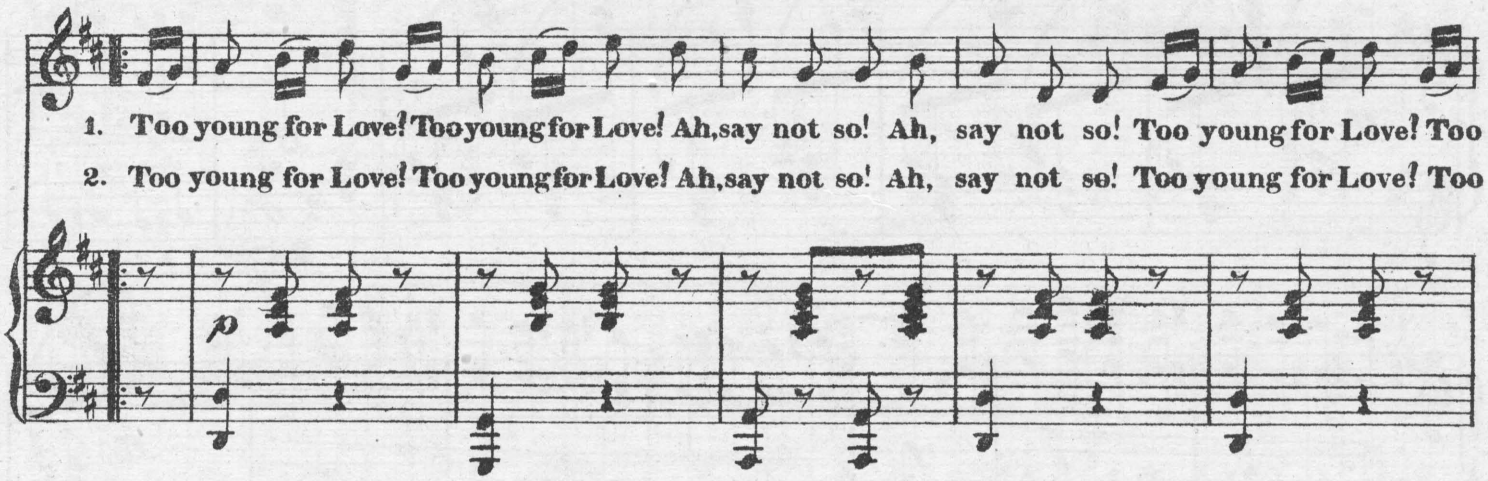
(ZUR LIEB ZU JUNG.)

Words by Oliver Wendell Holmes. Music by Charles Kunkel.

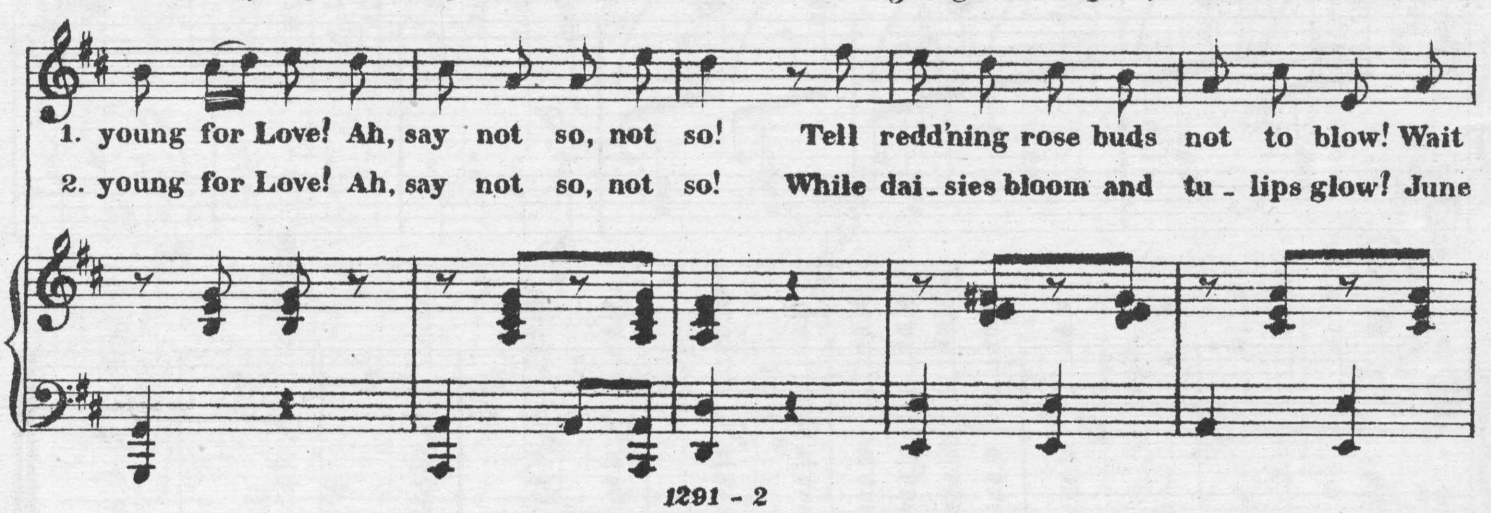
Scherzando ♩ = 108.



2. *Zur Lieb' zu jung! Zur Lieb' zu jung! Ach, sag' dies nicht! Ach, sag' dies nicht! Zur Lieb' zu jung! Zur*
1. *Zur Lieb' zu jung! Zur Lieb' zu jung! Ach, sag' dies nicht! Ach, sag' dies nicht! Zur Lieb' zu jung! Zur*



1. Too young for Love! Too young for Love! Ah, say not so! Ah, say not so! Too young for Love! Too
2. Too young for Love! Too young for Love! Ah, say not so! Ah, say not so! Too young for Love! Too



2. *Lieb' zu jung Ach sag' dies nicht, ach nicht! Sind Veil-chen da, die Tul-pen glühn, Kommt*
1. *Lieb' zu jung Ach sag' dies nicht, ach nicht! Heiss' junge Knospen, nicht zu blühn! Wart*

1. young for Love! Ah, say not so, not so! Tell redd'ning rose buds not to blow! Wait
2. young for Love! Ah, say not so, not so! While dai-sies bloom and tu-lips glow! June

Copyrigh_ Kunkel Bros. 1890.

2. *auch der Sommer bald her_bei Die Lieb' zu üb_en hold und frei Die Lieb' zu üb_en*

1. *nicht, bis Lenz verstrichen sei Des Sommers Lieb' keimt schon im Mei Des Sommers Lieb' keimt*

rit: .....

1. not for spring to pass a_way Love's summer months be_gin with May! Love's summer months be_

2. soon will come with lengthen'd day To practice all love learn'd in May. To practice all love

2. *hold und frei, und frei und frei.*

1. *schon im Mai, im Mai Mai.* *la la* ..... *Zur Lieb' zu jung! Zur*

a tempo.

1. gin with May, with May with May. la la ..... Too young for Love! Too

2. learn'd in May, in May in May.

Lieb' zu jung! Ach sag' dies nicht! Ach sag' dies nicht! Zur Lieb' zu jung, zu jung, zu jung! Ach

young for Love! Ah, say not so! Ah, say not so! Too young for Love! Too young! Too young! Ah,

nein, nein, nein! Ach nein!

no! no! no! no! no!

f

Ped. *Ped.* *Ped.*

f

I LOVE BUT THEE, YES ONLY THEE.

(ICH LIEBE DICH, NUR DICH ALLEIN.)

Words by I. D. Foulon. Music by A. G. Robyn.

Moderato. ♩ = 96

con espressione.

mf

Ped. ✲

2. *Wa - rum ich trau-rig, bist du fern, Und warum mich die Freude flieht! Wenn*
1. *Ich weiss nicht, warum ich dich lieb', Warum nach dir mein Herz sich sehnt, Ich*

1. I do not know why I should love Thee, on - ly thee, and wish thee mine; But
2. Why far from thee are days so long! Why does my spir - it droop and pine! Why

p

2. *du mir nah, wa - rum ich selig! Ich - lie - be dich, nur dich al - lein! Und*
1. *weiss nur dies, mein süs - ses Leben, Ich lie - be dich, nur dich al - lein! Ich*

rall.

1. this I know, O tim - id dove, I love but thee, yes, on - ly thee! I
2. by thy side is life a song! I love but thee, yes, on - ly thee! ..... Yes

2. *mag nun hœh - nen, bœ - se sein, Mein Le - ben denk' an dies al - lein: Ich*
1. *weiss nicht wa - rum diess mein Herz Ist oh - ne Dich so öd' und leer; Doch*

a tempo.

1. do not know why 'tis my life Seems to be but a part of thine; But
2. some may smile and some may blame, But sweet my love bear this in mind, Though

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2. *bin und blei - be e - wig dein: Ich lie - be dich, nur dich al - lein!*.....
1. *diess fühl ich in Freud'undSchmerz,Ich lie - be dich, nur dich al - lein!*.....

rall:

1. this I know in peace or strife, I love but thee, yes on - ly thee!.....
2. oth - ers smile, I'll be the same, I love but thee, yes, on - ly thee!.....

rall:

rall.

Ich lie - - be dich, nur dich al - lein! Ich weiss nur

a tempo.

1.& 2. I love but thee, yes, on - ly thee. But this I

a tempo.

poco - - -

diess, mein süs - - ses Le - - ben: Ich lieb' nur dich

know, Oh tim - - id dove,..... I love but thee

a poco - - - cres - - - cen - - - do

Ped.

Ich lieb' nur dich, Ich lieb' nur dich, nur dich al - lein!

I love but thee, I love but thee, yes, on - - ly thee.

Ped.

RING AROUND THE ROSES.

(RINGEL REIHEN.)

Carl Bohm.

Allegretto. ♩. = 72.

a tempo.
dolce.

poco rit.
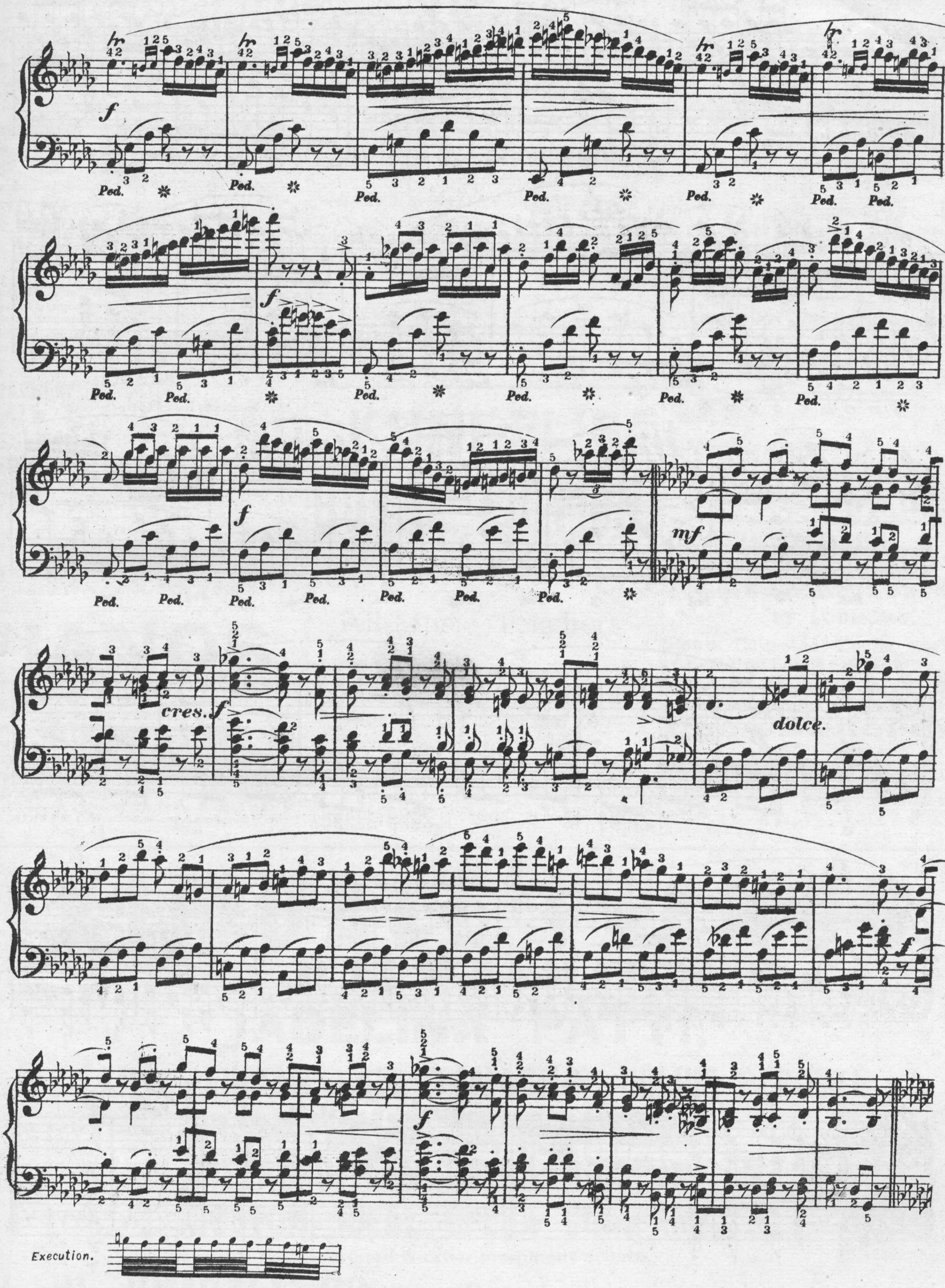
f *p* *f* *p* *cres.* *f* *p* *f* *f*

Ped. ✲

(a)

Execution.

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f
Ped.
mf
cres.
dolce.
Execution.

dolce.

p

f

p

cres.

f

f

dolce.

p

f

p

cres.

f

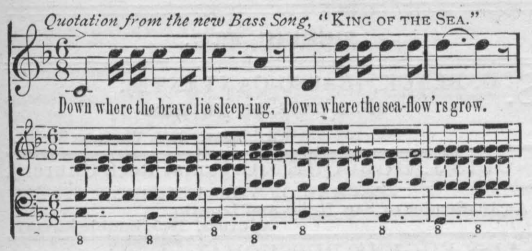
cres.

ff

ff

ff

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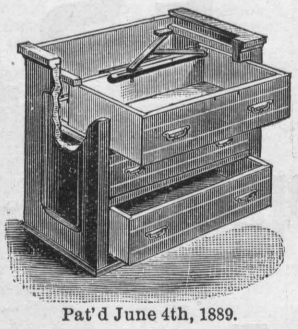
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MAJOR AND MINOR.

Mme. Julia Rivé-King will make Chicago her home in future.

Eugen d'Albert will make a second tour through the United States in 1892.

Franz Rummel has returned to New York after an absence of several years in Berlin.

When Lefebre brings out the beauties of "Better Apart," Charles Kunkel's popular song, exclamations of delight are heard on every side.

George Vieh, the piano tuner, of 623½ Olive Street, is busy day and night, filling orders. Mr. Vieh also attends to the repairing of pianos and organs.

Sellinger & Kissel, 312 N. 6th st., dealers in men's furnishing goods, will fit you out for the fall and winter. Call and see their elegant line of goods.

Auguste Sauret, brother of Emil Sauret, the renowned violin virtuoso, died in the insane asylum on Ward's Island, New York. The body was sent to the morgue, and was on the point of being sent to Potter's Field when it was rescued by some of the dead musician's friends and buried in Calvary.

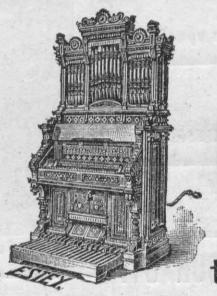
Signor D. de Vivo, has organized for a tour of the United States and Canada, the Alhaiza Grand Concert Company, which will appear in choice selections of operatic reportoire and instrumental music. The first concert will be given in New York.

Mr. J. A. Carson and pupils, assisted by Mrs. W. K. Withers, soprano, gave a recital at the residence of Mr. Alvin Pegram, Carrollton. Ill. on the 16th ult. Among the numbers were: Gondollied, Oesten; It Was a Dream, Cowen; Sonata, Op. 36, No. 4, Clementi; Polka Gracieuse, Op. 8, No. 6, Kroeger; Orva Weimer; Thee I think of Marguerita, Meyer-Helmund; Tarentelle, Op. 85, No 2, Heller, Meda Pegram; Danse Characteristique, Op. 14, Kroeger.

G. Adolph Schenk, the artistic wood-carver, of 108 South Fourth Street, completed a bust of Ferdinand Herold, of the Cherokee Brewery. The bust is three feet high with a base of three feet, and is a magnificent piece of artistic work. It will be placed at the bow of Mr. Herold's new steamboat, named after him and running on the Mississippi. Mr. Schenk has also a contract for a Cherokee Indian, to be eight feet in height, for Mr. Herold's steamboat, "Cherokee."

Speaking of the love and talent of Americans for music, Rubinstein said to Mr. Mills, of New York: "The musical talent that American girls have is wonderful. I have never known such an appreciation of good music as when I was in America. I don't know whether I will ever play there again, but I love that country and its warm-hearted, intelligent people. The amateurs of America astonish me. They are ahead of those of any other country. Foreign artsts, when they go to America, find that the people very quickly distinguish between good and bad musicians. It is surprising to me that my compositions are played more in America than in any other country. The Americans astonish me, especially in the West, by their understanding of the compositions of Chopin and Bach."

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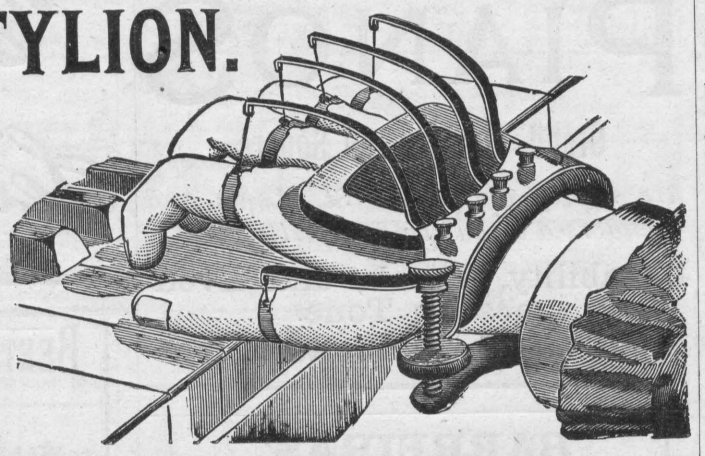
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